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Addendum to AP Art History Curriculum: Impressionism and Its Female Painters

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ADDENDUM TO AP ART HISTORY CURRICULUM: IMPRESSIONISM AND ITS
FEMALE ARTISTS

by


Julie Short


Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Art History and Visual Culture
at
Lindenwood University


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Julie Short  08/10/2023
Author

Dr. Trent Olsen  08/17/2023
Committee chair

Dr. Esperanca Camara  08/12/2023
Committee member

Prof. Kelly Scheffer  08/11/2023
Committee member

ABSTRACT

Addendum to AP Art History Curriculum: Impressionism and Its Female Painters

Julie Short, Master of Art History and Visual Culture, 2023

Project Directed by: Dr. Trent Olsen

This project seeks to add depth to Content Area 4 of the AP Art History Curriculum by supplementing the study of Impressionism as a whole, as well as including the study of the role of women artists in the movement and their contributions to Impressionism and Modern art in general. The goal is to provide students with greater historical context and formal analysis of major Impressionist works, as well as to expose students to the accomplishments of more female artists.

Keywords: Impressionism, AP Art History, Modern art, women artists

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Introduction and Rationale

This project consists of an addendum to the current required AP Art History curriculum set by the College Board, specifically in Content Area 4, Later Europe and Americas. The redesigned course curriculum in 2015 of just 250 artworks focuses more on a broad study of art history and is a vast improvement to the legacy version of the course in regards to diversifying the history of art. However, there remains room for greater depth of study of women artists, even after the implementation of this new curriculum. Of the fifty-four artworks in the required curriculum Content Area 4, Later Europe and Americas, just seven are from female artists. Though this ratio is generally reflective of the art market at the time, the teachers of this course have the opportunity, and perhaps the obligation, to supplement the required curriculum with worthwhile additions for depth of study as limited instructional time allows. The object of this project is to add depth to the required curriculum by the further study of Impressionism and its female artists in a concise manner as one such worthwhile addition.

The increased study of women is such an important task for the art history course in particular because the student population tends to be majority female. In 2022, over two-thirds of students taking the AP Art History exam self-identified as female.¹ This is not to say that the study of women is not important to teach to male students, but it is of particular importance that female students are exposed to artists that they can identify with. This leads to greater buy-in of the course content for female students, as well as helps to correct the historical lack of inclusion of these artists.²

¹ Sanja Jagesic and Jeff Wyatt, *Postsecondary Course Performance of AP Exam Takers in Subsequent Coursework: AP Calculus AB, AP Calculus BC, AP Computer Science Principles, AP European History, AP German Language and Culture, AP Physics 1, AP Physics 2, AP Physics C: Mechanics, AP Physics C: Electricity & Magnetism, AP Psychology, AP Art History*, (New York: College Board, 2022)

² Nancy Ross, "Teaching Twentieth Century Art History with Gender and Data Visualizations," *The Journal of Interactive Technology and Pedagogy*, January 2013, 4.

Impressionism was the first major movement in the canon of European art history to include female artists in a significant way. This time of developing agency of women at the onset of Modernity makes it a logical and fitting choice to move beyond the artworks required by the College Board to provide additional depth of knowledge. The Impressionists made an intentional decision to break away from long-standing Academic tradition that existed in the field of painting, and thus discarded what were considered barriers to entry for women artists, as women were not permitted to study at the *Academie des Beaux Arts*. Because Impressionism often focused on the capture of everyday, fleeting moments, women were able to participate with greater ease, because it did not necessarily require participants to have studied academic painting techniques such as figure studies. Instead, painters focused on innovative ideas such as the capture of light, as well as shifted to snapshots of life as subject matter.

Impressionism eventually became intertwined with a more feminine sensibility, to the point that Tamar Garb notes that art critic Theodor de Wyzewa described Impressionism as “innately feminine” in 1891.³ Wyzewa continues on to comment that Impressionism is suited to women painters because it relies on immediacy rather than depth of thought. This sentiment, of course, is a product of the time and the still limited appreciation of the contributions of women, and demonstrates the longstanding diminution of the contributions of women, as well as the significant need for greater understanding of the female artists’ intentions behind their work. This again demonstrates how fitting it is for AP Art History teachers to pause the required works at this point in history in order to deepen understanding through greater context.

³ Tamar Garb, “Berthe Morisot and the Feminizing of Impressionism,” in *Critical Readings in Impressionism and Post-Impressionism*, edited by Mary Thompkins Lewis, (Berkeley and Los Angeles, California: University of California Press), 192.

The instructional resources for this project begin with Impressionism and its historical context, focusing primarily first on Monet. With that groundwork, the remainder of the instruction focuses on the four most prevalent female artists of Impressionism: Berthe Morisot, Eva Gonzales, Marie Bracquemond, and Mary Cassatt. The study of Cassatt also includes her later *japonist* work in prints, inspired by *uikyo-e* woodblock prints, so as to cover her aquatint, *The Coiffure*, which is a required work for the course.

With limited instructional time to cover the entirety of the history of art and prepare students with the essential skills to demonstrate their knowledge on the exam to receive credit, it could be easy to overlook any content that is not specifically required by the College Board. However, this addendum seeks to expand historical context and provide students with even greater practice of the skills that students need to ultimately find success in the exam. The College Board lists eight overarching skills in the course description that students need for success on the exam, and this addition to Content Area 4 builds significantly on the required material by practicing almost all of them more thoroughly so that students can adequately demonstrate their knowledge.

Skill 1, Visual Analysis, is addressed by thoroughly examining works in more detail, discussing the elements and principles of art and how the Impressionist artists broke from Academic tradition. Skill 2, Contextual Analysis, is especially addressed by this addition to the course content. Students are provided with a much greater depth of understanding of the contextual elements that led to the development of Impressionism, including the developing agency of women at this point in history. Skill 3, Comparison of Works of Art, is practiced through the side-by-side study of many works, so that students can easily see the similarities and differences in a variety of works. Skill 4 is Artistic Traditions, which asks students to understand not only the traditions that have existed in the history of art, but also times when traditions were

intentionally broken, such as the Impressionists moving away from academic painting and creating something new, as well as the women artists who primarily depicted subjects of a “feminine” nature. Skill 5 is Visual Analysis of Unknown Works, and while this project does not address students practicing their analysis skills on completely unknown works in a test setting, it does expose them to many works outside of the required curricular image set, and practice their analysis skills on these works. Skill 7 addresses Art Historical Interpretations, which is addressed in this project by examining the subjects of Impressionism more thoroughly than just the two works that are required in the curriculum.

Literature Review

There has been a significant amount of scholarship regarding the revision of art history curricula, particularly in introductory survey courses at the collegiate level. While AP Art History is a high school class, its aim is to provide students with the learning experiences of a college-level survey course. In “Art History, Art Museums, and Power: A Critical Art History Curriculum,” Kristina Elizondo notes that most art history survey courses have focused primarily on the Western canon, which lacks diversity of gender, race, or sexuality.⁴ This concern is not new. In 1995, Mark Miller Graham expertly noted that the canon of art history “is not a yardstick for determining enduring timeless masterpieces, but an agent of power, the power to decide whose culture and whose views will set the agenda for the rest of us.”⁵ This concern for bias has continued to be a point of discussion and has been shared by many. It is a significant

⁴ Kristen Elizondo, “Art History, Art Museums, and Power: A Critical Art History Curriculum” *Art History Pedagogy & Practice*, 5(1), 4.

⁵ Mark Miller Graham, “The Future of Art History and the Undoing of the Survey,” *Art Journal* 54, no. 3 (1995): 30.

reason behind the 2015 revision of the AP Art History curriculum to increase the study of art from cultures around the globe, including in the unit on contemporary artists.

Many have praised the cultural diversity of this updated curriculum. Leo Doran wrote shortly after the implementation of the new curriculum in 2016 about a member of the AP Art History curriculum development team, John Gunnin, and his implementation of the new curriculum in his classroom.⁶ Doran discusses the new curriculum as a broader approach to art history, focusing on global historical context. This description of the curriculum is fitting and does recognize the work of the College Board to rectify the long-standing Eurocentric nature of art history curriculum that has been prevalent in survey courses, including the previous (legacy) version of the AP Art History class.

Where this project seeks to add to this continued development of diversity in the study of art history (especially in survey courses), is an area of the course curriculum where there is an opportunity for added depth of historical context, the feminist perspective of Impressionism. The aim of this addendum to the course is to provide additional diversity and representation for the majority female students in the class. In her essay “A Call to Arms: Women Artists’ Struggle for Professional Recognition in the Nineteenth-Century Art World”, Anna Havemann examines the steps that women artists took in late nineteenth century Paris to fight for a place in the field.⁷ The women artists in Paris followed groups that were already fighting for the same improved treatment in England and Germany. They held their own life drawing sessions to study the figure, rented their own exhibition spaces and held shows, and hired teachers to critique their

⁶ Leo Doran, “New AP Art History Curriculum Opens Doors to New World,” *Education Week*, April 2016, Vol. 35 Issue 29, 11

⁷ Anna Havemann, “A Call to Arms: Women Artists’ Struggle for Professional Recognition in the Nineteenth-Century Art World” in *Women Impressionists*, edited by Ingrid Pfeiffer and Max Hollein, (Berlin: Hatje Cantz, 2008), 280.

works. These steps eventually resulted in a woman being selected as a jury member at the Salon in 1898.⁸ These additional steps that male artists did not have to endure is precisely the reason that the additional instructional time for this addendum to the curriculum is so worthwhile. These women paved the way for the other female artists that did make it into the required coursework.

Marie Bracquemond is the first of the four major female Impressionist artists in this project. Her career was short but accomplished, resulting in fewer studies of her work. Jean-Paul Bouillon's essay, "Marie Bracquemond: Lady with the Parasol," uses an unpublished biography written by their son, Pierre, to document the events of Marie and Felix Bracquemond's lives and career. In addition to discussing the couple's somewhat troubled interactions in regard to their art and its potential to be the cause of Marie's short career, Bouillon discusses her career before, during, and after Impressionism, noting her excellent draftsmanship in her early career, her use of color during her Impressionist phase, and her final phase consisting primarily of achromatic works. Additionally, he notes her interactions with other major artists and their praise of her work, including Paul Gauguin, who had a significant impact on her most *avant garde* works.

Eva Gonzales also had an unfortunately small body of work due to her early demise, so there is similarly little scholarship on her career. However, a series of essays was published together as *Discover Manet & Eva Gonzales* and was produced to accompany an exhibition of their works which examined their (student/colleague) relationship. In their essay, "Eva Gonzales: Manet, Gender and Portraiture," Sarah Herring and Emma Chapron discuss the nature of Gonzalez's involvement with the Impressionist group, as well as her relationship with Edouard

⁸ Anna Havemann "A Call to Arms," 280.

Manet as well as Berthe Morisot. In particular, they discuss Gonzales' study with Manet as his only formal student, as well as Morisot's involvement and apparent jealousy at their closeness.⁹ This essay provides much contextual insight into the interactions between these artists and demonstrates how their relationships and interactions are made visible through their artwork. While the focus of this essay (Manet's portrait of Gonzales from 1870) is perhaps not the most relevant area for depth concerning the College Board AP Art History curriculum, their discussion of the context surrounding the work very much is, and it helps greatly to flesh out the appreciation for these artists and their inner workings.

In the same text, Emma Capron has a solo essay, "Manet/Gonzales," that dives even deeper into the interactions and relationship between Gonzales and Manet. Another notable inclusion from Capron in this essay is the critical reception of these two artists after their showings in the Salon. She notes that Gonzales first presented herself as a pupil of her previous teacher, Charles Chaplin, rather than Manet, whose reputation was beginning to sour.¹⁰ This fact demonstrates Manet's attitude about art and Gonzales' desire to learn from him, while not being associated with his antics. She notes later in the essay that Gonzales presents herself in a later exhibition as the student of both Chaplin and Manet, at which she did not fare so well.¹¹ This detail speaks immensely to the nature of the Salon and the power that critical reception and public sentiment had on the art market.

Berthe Morisot was perhaps the most significant female French Impressionist painter, and had working relationships with many of the Impressionists, including Gonzales and Cassatt, so

⁹ Sarah Herring and Emma Chapron, "Eva Gonzales: Manet, Gender and Portraiture," in *Discover Manet & Eva Gonzales* (London: National Gallery Global Limited, 2022), 34.

¹⁰ Emma Chapron, "Manet/Gonzales," in *Discover Manet & Eva Gonzales* (London: National Gallery Global Limited, 2022), 57.

¹¹ Chapron, "Manet/Gonzales," 61.

there is quite a bit of literature regarding her work, its exhibitions, and her life. Like Gonzales, Morisot was also close with Manet, and eventually married the artist's brother Eugène.¹² In his monograph of Morisot, Jean-Dominique Rey discusses the relationship between Edouard Manet and Morisot more clearly. He notes that Manet encouraged her early career and made suggestions regarding her work but clarifies that Morisot cannot be classified as his pupil (Eva Gonzales is the sole bearer of this title), despite an essay from Emile Zola stating as such. Furthermore, he goes on to assert that the two shared subjects often (as most of the Impressionist painters did), and that one could even argue that Manet went on to borrow subjects from Morisot later on.¹³ This suggests a much more collegial nature to their relationship than that of teacher and pupil. This is an important distinction in the understanding of Morisot's independence and merit as one of the leading women of Impressionism.

In her text, *Berthe Morisot*, Anne Higonnet details Morisot's involvement in early Impressionism, as the only woman to exhibit with the group from the beginning. Additionally, she provides a lot of specific information about the early Impressionist exhibitions and their critical reception, noting that dealers and critics worked together to promote the early shows. Perhaps most significantly to this project, Higonnet discusses the fact that Morisot, and eventually the other women, took part in Impressionism primarily because it was the group's mission to subvert the institutions of the art world. It made no difference that she was not allowed to study at the Academy, because the Impressionists were particularly against the traditions of the Academy to begin with.¹⁴ Additionally, Higonnet discusses Morisot's attention to motherhood and her relationship with her daughter, Julie. She notes that Morisot's subjects as

¹² Anne Higonnet, *Berthe Morisot*, (New York: Harper & Row, 1990): 124.

¹³ Jean-Dominique Rey, *Berthe Morisot*, (Paris: Flammarion, 2010), 57-59.

¹⁴ Higonnet, 101.

a woman of the time relegated her primarily to domestic scenes of modern feminine life, such as women and children in the home, she also notes that the way in which she paints those scenes focuses on the women themselves, rather than the clothing or purely formal compositional approach.¹⁵ Morisot subverted the idea of the male gaze on the subject from the audience, trying to “find a different way of representing a traditional image, one that could convey what it was like for a woman to be both the observer and the observed.”¹⁶

In her essay to accompany a 2018 show of Morisot’s work, “Extreme Novelty or Things of the Past: Morisot and the Modern Woman,” Nicole R. Meyers approaches the beginning of Morisot’s Impressionist works and the development of her oeuvre. Significantly, she mentions a journal entry from the early 1890s where Morisot notes, “Modern novelists and modern painters bore me—I like either extreme novelty or things of the past.”¹⁷ This declaration helps to define a paradox in Morisot’s body of work. She is often associated with a love of Rococo and was described by several art critics of the time to possess a delicacy and fluidity like that of Rococo painters such as Fragonard.¹⁸ However, she is also praised for her confident and quick handling of brushwork, as modern in approach as her male counterparts. In an essay for the catalog of the 2023 exhibition of Morisot’s work, Marianne Mathieu continues this discussion with more specific examples of eighteenth-century painters, particularly Francois Boucher.¹⁹ She talks not only of the similarities between Morisot’s and Boucher’s use of color, but also notes that Eugene Manet shared a similar admiration of Boucher and referred to him as “part of the artistic avant-

¹⁵ Higonne, 150.

¹⁶ Higonne, 147.

¹⁷ Nicole R. Meyers, “Extreme Novelty or Things of the Past: Morisot and the Modern Woman,” in *Berthe Morisot, Modern Woman*, (New York: Rizzoli Electa, 2018), 77.

¹⁸ Meyers, “Extreme Novelty”, 93.

¹⁹ Marianne Matheiu, “A Dialogue with Chardin, Watteau, Fragonard, and Boucher,” in *Berthe Morisot, Shaping Impressionism*, (Great Britain: Dulwich Picture Gallery, 2023), 25.

garde that has put him almost on a par with nature.”²⁰ These two contemporary pieces of scholarship identify what sets Morisot apart from even her female contemporaries, which is a deep admiration for the past, alongside an intense desire to reflect the life of modern women.

As the two biggest names in women Impressionists, Morisot and Cassatt are often compared to one another, and perhaps rightfully so. Francis Hyslop draws a running parallel through the two women’s lives, which actually goes a long way in pointing out their differences. He notes their difference in painting style, with Morisot being generally much more Impressionistic and having considerably more landscapes, and Cassatt being more reserved in her approach and preferring domestic scenes of family life.²¹ Hyslop also interestingly notes the association of both women to men in the Impressionist group, Morisot with Manet and Cassatt to Degas. He continues on to question whether either woman would have been able to achieve anything of note without their inclusion in the Impressionist group, saying that their male counterparts were able to stand on their own footing, thereby implying that the women could not. While the society in which these women lived was not particularly progressive in its attitude towards women (nor is the time of Hyslop), it is precisely this question of whether women were capable of any level of success on their own merit that makes the study of these artists, including the full context surrounding their work, so incredibly necessary.

Nancy Mowll Mathews notes in *Mary Cassatt: A Life* that it was Cassatt’s unflappable nature that allowed her to work with ease with the other Impressionists. Though she never painted such subjects herself, Mathews notes in her more biographical text that Cassatt did not shy away from her male contemporaries’ works featuring brothel scenes and prostitutes as facets

²⁰ Mathieu, “A Dialogue with Chardin, Watteau, Fragonard, and Boucher,” 27.

²¹ Francis E. Hyslop Jr., “Berthe Morisot and Mary Cassatt,” *College Art Journal* 13, no. 3 (Spring, 1954): 184.

of everyday life.²² She also makes note of Cassatt's evolution from more reserved and controlled practices inside her studio to more Impressionistic practices *en plein air*. Cassatt's work with Degas is also mentioned as an influence, though not a formal teacher.²³

In more recent feminist literature examining Cassatt, Griselda Pollock has contributed a monograph studying Cassatt's career of figural work, particularly examining the poses and facial expressions of the figures and how that relates to Cassatt's desire to depict modern life. One significant discussion is that of Cassatt's work with women at the theater as a subject. Pollock notes that Cassatt uses this subject to examine the life of a modern woman outside of the home, engaging with the notion of the gaze and the interaction of figures in an evening setting rather than in a familial situation.²⁴ Pollock successfully argues that Cassatt's ability to use pose and facial expression to subtly communicate about relationships and life is what sets her apart from her contemporaries, and has made her a successful and prominent artist, certainly capable of standing on her own footing. Similarly (though decades earlier), Susan Fillin Yeh states in her essay, "Mary Cassatt's Images of Women," that it is Cassatt's depiction of the interactions between women in particular that makes her work so distinguishable.²⁵

In "Mary Cassatt at Work, 1879-1880," Justin McCann details Cassatt's early ventures into printmaking as an art form in its own right. He notes her early experimentation with different etching techniques to achieve desired results of tone and line.²⁶ This work alongside Edgar Degas helped inform her *avant garde* practice, though at this point in her career, she was

²² Nancy Mowll Mathews, *Mary Cassatt: A Life*, (New York: Random House, Inc.) 124.

²³ Mowll Mathews, 125.

²⁴ Griselda Pollock, *Mary Cassatt*, (London: Thames & Hudson Inc., 2022), 182.

²⁵ Susan Fillin Yeh, "Mary Cassatt's Images of Women," *Art Journal*, 53 (summer 1976), 361.

²⁶ Justin McCann, "Mary Cassatt at Work, 1879-80," in *Inside Out: The Prints of Mary Cassatt* (New York: DelMonico Books, 2021), 20.

dealing with her previous favorite subjects, and not yet breaking fully away from the compositional techniques she was familiar with.

The single most significant factor that sets Cassatt apart, however, not only from the other female painters, but the Impressionists in general, is her intense interest in combining these attributes from earlier in her career with the aesthetics and formal properties of Japanese *ukiyo-e* woodblock prints that she both viewed on display and collected. Deborah Johnson states in her essay “Cassatt’s Color Prints of 1891” that this time of intense Japanese influence (1890-91) is often considered the highest point of Cassatt’s career.²⁷ She also notes the relationship between Cassatt’s use of color at this time and the colors seen in the older prints in her collection. Similarly, Griselda Pollock also touches on the close relationship between Cassatt and *ukiyo-e* in terms of composition, line quality, and pattern use.²⁸ Siefried Wichmann demonstrates the same notion through the use of side-by-side comparison between some of Cassatt’s prints and *ukiyo-e* (particularly Utamaro, a favorite of Cassatt).

With all of that in mind, the most specifically relevant source is Jennifer Criss’ work, “Japonisme and Beyond in the Art of Marie Bracquemond, Mary Cassatt, and Berthe Morisot, 1867–1895.” She engages in the specific study of all three women and how they were influenced by Japanese items becoming part of popular culture in Paris at the time, and how that notion demonstrates an element of modernity for these women. Though Cassatt was by far the most invested with her series of prints, Criss examines how each woman had at least some involvement in *Japonisme* as a facet of their work. She primarily uses a formalist approach, providing specific examples such as Cassatt’s intense pattern usage that flattened her prints and

²⁷ Deborah Johnson, “Cassatt’s Color Prints of 1891: The Unique Evolution of a Palette,” *Notes in the History of Art*, (Spring 1990), 31.

²⁸ Pollock, *Mary Cassatt*, 182.

embraced the flattened, two-dimensional nature of printing, helping to usher in yet another phase of modern art.²⁹

In her chapter on Mary Cassatt, Colta Ives draws comparisons between Cassatt's prints and those of *ukiyo-e* master, Utamaro.³⁰ In particular, she examines just how often Cassatt borrowed subjects from Japanese works. In the case of Cassatt's *The Tub* from her 1891 series of drypoint etchings, Ives compares it to Utamaro's *Woman bathing baby in a tub*, which was owned by Cassatt's close friend, Louisine Havemeyer. Ives notes that what drew Cassatt to Utamaro was his straightforward handling of the relationship between mother and child.³¹ Significantly, she also notes that a major difference is that Cassatt always placed her subjects in solid, secure spaces, rather than Utamaro's use of negative space to imply depth. Instead, Cassatt takes the opportunity to fill the otherwise unused space with more pattern usage, such as wallpaper and carpeting, adding to the visual clutter, while maintaining an element of *japonisme*. This literature provides a solid base for the understanding of the required work for the course, *The Coiffure* by Cassatt.

²⁹ Jennifer Criss, "*Japonisme and beyond in the art of Marie Bracquemond, Mary Cassatt, and Berthe Morisot, 1867–1895*," (2007).

³⁰ Colta Ives, *The Great Wave: The Influence of Japanese Woodcuts on French Prints*, (New York: The Metropolitan Museum of Art, 1979), 45.

³¹ Ives, *The Great Wave*, 46.

Project Materials

[Unit Outline](#)

[Lecture Notes](#)

Class Presentations:

- [Introduction to Impressionism](#)
- [Marie Bracquemond](#)
- [Eva Gonzales](#)
- [Berthe Morisot](#)
- [Mary Cassatt](#)
- [Mary Cassatt Continued: Japonisme](#)

Assessments:

- [Formative assessment \(visual analysis FRQ from College Board\)](#)
- [Formative assessment \(Cassatt analysis essay\)](#)
- [Summative assessment \(test\)](#)

[Curricular Objectives and National Standards](#)

Conclusions

Because the aim of this project is to deepen the historical context of Impressionism through a feminist lens, the instructional materials begin with the study of Impressionism, covering the historical context and main goals of the Impressionist artists in general, while also including additional context of the societal roles of women and their developing agency at this point in history. This initial outline of Impressionism supplements the study of *Gare St. Lazare* by Claude Monet, a required work for the course content, with the examination of additional works to demonstrate the development of Impressionism, including *Impression: Sunrise*, as well as the *Rouen Cathedral Series* from Monet to demonstrate his interest in depicting the changing effects of light and using non-local color, which is a major change from works that preceded him. Additionally, the presentation covers the desire to paint *en plein air* with several examples of impressions of outdoor leisure scenes, as well as other subjects that demonstrated modernity, such as nightlife. While the focus of this project is the contributions of the female Impressionists, this introduction to Impressionism covers a required work for the course, and more importantly, lays the foundation to examine the specific contributions of women to the field.

The instructional materials for the second day of study cover both Marie Bracquemond and Eva Gonzales, because both of their careers were on the shorter side. After a brief overview of background information about Bracquemond, we focus on the section of her career where she begins to transition from academic painting techniques and into Impressionism. Students examine three works from this earlier phase of her career in 1880: *The Lady in White*, *Afternoon Tea Party*, and *On the Terrace at Sevres*, noting the components that remain from her academic training, used in conjunction with the more Impressionist techniques. Then, to compare these to

paintings from her later career, students examine *Pierre Bracquemond Painting Flowers in the Garden* from 1887 and *The Artist's Son and Sister in the Garden at Sevres* from 1890. While not a focus, the study of Bracquemond closes with an aside about her work in other media throughout her career.

The study of Eva Gonzales comprises the second half of the second day in these instructional materials. After a brief discussion of her biographical information and background, students examine a painting from her early career, *Lady with a Fan* from 1870. This work demonstrates her painting technique before Impressionism and her background as a portraitist. Then, study turns to her Impressionist phase by looking at *Une loge aux Théâtre Italiens* and *Le petit lever* from 1874, and *Afternoon Tea from 1875*. The discussion of the first two paintings centers around modern women as a subject of painting. Nightlife and an interior scene of the women getting ready demonstrate two moments of the everyday life of a bourgeois woman in this society. *Afternoon Tea* provides discussion regarding Gonzales' commitment to the Impressionist style, with a snapshot containing very little detail. Finally, the study of Gonzales closes with a discussion of her study under Manet, and a comparison of her work titled *Luncheon on the Grass* in comparison with Manet's. This gives students the opportunity to connect her work with an earlier section of the curriculum, in order to understand how much of art history is related.

The study of Morisot in this addendum again begins with a brief introduction to biographical information and her early career, noting her successes and what she experienced as a female painter of her time, as well as her interest in both past academic styles as well as what she described as "extreme novelty". The examination of her work begins with *The Cradle* from 1872, when she began her interest in the Impressionist style. Students are asked to examine the

painting to identify what formal elements relate to Impressionism, what relates to any previous styles studied, and what makes the painting more feminine in nature. The next three paintings selected for study examine a much more intense approach to brushwork: *Hanging the Laundry out to Dry* (1875), *Summer's Day* (1879), and *The Artist's Daughter Julie with Her Nanny* (c. 1884). Each of these works are intended to hone students' observation and formal analysis skills, noting Morisot's ability to capture a scene indistinctly, and comment on modern life. The last painting of Morisot's in the instructional materials is *Before the Mirror* from 1890. The inclusion of this work is intended to broach the subject of how women are depicted as subjects from the standpoint of nudity. Discussion of this work centers on how previous female nudes in the course were approached, who they were painted by, and how they were viewed by their audiences. This is intended as a lead-in to a required work for the course, *The Coiffure* by Mary Cassatt, the next artist in the addendum.

The study of Mary Cassatt in this addendum is broken up into two pieces: her early life and Impressionist works, and her foray into *japonisme*. This extended time for her study is due to the fact that *The Coiffure* is a required work of study for the course curriculum, which benefits from both the study of Impressionism as well as the additional historical context of *japonisme*. The first portion of the instructional materials details biographical information and early career information just as the other artists studied. The study of her career follows largely the same format as the other artists studied, beginning with her earlier Impressionist works. *Little Girl in a Blue Armchair* (1878) anchors discussion of her friendship/mentorship with Degas and the development of her brushwork. Next, *In the Loge* (1878) ties back to the notion of women as subjects, furthering the discussion of gaze and audience, while touching on everyday life as a subject once again. *At the Theater* (1880) demonstrates Cassatt's additional interest in pastel as a

medium to explore color, while continuing the discussion of theater and nightlife as a subject. *Lydia at the Tapestry Loom* (1881) is intended to demonstrate the evolution of her brushwork and another notion of the interior lives of women as subject. The last two paintings in this section, *Emmie and her Child* (1889) and *The Bath* (1893) demonstrate Cassatt's growing interest in women and children as a subject, while never having become a mother herself.

The final section centers on Cassatt's *japonist* phase, and a continued interest in mothers and children as subject matter, after identifying the relevant historical context surrounding the intense interest in Japanese artworks, trade items, and aesthetics. Specifically, there is a comparison drawn between Japanese printmaker Utamaro and Cassatt's compositions in her print series from 1890-1891, though other artists are included in the initial discussion. There are two comparisons drawn between Utamaro and Cassatt, one of mother and child, and one of women getting themselves ready for the day. The most significant instructional time is intended to be on Cassatt's *The Coiffure* (1891), which again is a required work in the curriculum. Discussion centers on the formal properties borrowed from *ukiyo-e* in comparison to Cassatt's earlier works, but also engages in comparison to Morisot's very similar composition, *Before the Mirror* from earlier study. This continues the notion of female nudity and gaze. Finally, the last comparison of works focuses on comparing Cassatt's print *Afternoon Tea Party* from the same aquatint series to a painting of the same subject from about a decade earlier, in order to give students the opportunity to see the formal differences side by side and make direct comparisons to the evolution of style that Cassatt has experienced at this point in her career.

Finally, the addendum is completed by a series of formative and summative assessments, intended to gauge students' understanding of context and formal changes of Impressionism, and provide opportunity for them to reflect on these artists' works and how they fit into the bigger

picture of artmaking and the purpose of art to humanity. The assessments are intentionally more open-ended, free-response questions in order to achieve this goal while helping students build both the analysis and writing skills necessary to be successful in demonstrating their understanding on the course exam for credit in May. Additionally, these assessments focus on the content that may be addressed on the exam (especially the required works for the course, *Gare St. Lazare* and *The Coiffure*), in order to best prepare students for the ultimate summative assessment, the AP Exam itself. Together, these lectures, discussions, comparisons, and free-response essays aim to provide students with the necessary depth to appreciate more fully the many facets of modernity, Impressionism, as well as the complicated roles of women in society as well as the arts.

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